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WHISTLER'S ETCHINGS

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INSTITUTION
556

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This is No. 105.

CATALOGUE

OF

ETCHINGS BY J. McN. WHISTLER

Compiled by

AN AMATEUR

Supplementary to that compiled by
F. Wedmore

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PREFATORY NOTE

IN attempting to supply omissions in the catalogue of Mr. Whistler's Etchings prepared by Mr. Frederick Wedmore, the compiler of the present supplement to that work recognizes that there are still a number of plates which remain to be recorded and described. They are extremely difficult to find, but there are amateurs, doubtless, who possess them, or who may know where they are accessible. Any one who would be good enough to send any of the missing etchings for description, or communicate the desired information, would confer a favor on the compiler and publishers.

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CATALOGUE

269. Speke Hall, No. 2. A broad roadway leads up to the many-gabled Speke Hall, which is at the top of the plate. At the left, a suggestion of shrubbery; at the right, young trees. A large tree at the extreme right leans toward the left, and a branch of it reaches to the second gable of the Hall.

In the lower right corner, the butterfly and "1875" in pencil. (See W. 86.)

Avery Collection.

Height $6\frac{7}{8}$; width $11\frac{6}{8}$.

In the Haden Collection there is an impression which has six figures in the foreground, slightly indicated, playing a game.

270. Church Doorway, Edgemere. A slight sketch of a doorway, over which is seen the lower portion of a window. The butterfly is to the left of the doorway.

H. $3\frac{7}{8}$; W. $2\frac{5}{8}$.

271. Double Doorway, Sandwich. Two doors with pediment. The right door is open, showing a dark passage with a window at the end of it. To the right is another open door with a many-paned window beside it. The butterfly is to the left of the first door.

First state. Before the extra work on the open doors. The door to the left is white.

Second state. Four panels are indicated on the door to the left. The two open doors are made much darker by cross-hatching.

H. $2\frac{7}{8}$; W. $4\frac{3}{8}$.

272. Doorway, Sandwich. In the centre is a doorway with pediment. A girl holding a child stands before the window to the left. The butterfly is on the window to the right.

First state. The upper panel of the door is not wholly covered with lines and the butterfly is in outline.

Second state. The upper panel is covered with lines running in different directions, and on the crosspiece of the door, in centre, diagonal lines run from right to left. The butterfly is shaded.

H. $3\frac{3}{4}$; W. $5\frac{1}{4}$.

273. BUTCHER'S SHOP, SANDWICH. A shop with broad open window at the corner of a street. Three figures are seen within. A girl with a child in her arms stands on the outside at the corner, over whom is the butterfly.

H. $2\frac{5}{8}$; W. $3\frac{7}{8}$.

274. RAMPARTS, SANDWICH. A number of children are seated on a sloping bank, on which are several small trees. A windmill is indicated on the extreme right. The butterfly is at the lower right corner.

A composition full of charm.

H. 5; W. 7.

275. PORTSMOUTH CHILDREN. Children are on a beach upon which boats—some with sails—are drawn up. Across a sheet of water, in the distance, are a number of sloops. The butterfly is in lower right corner.

H. $2\frac{5}{8}$; W. $3\frac{7}{8}$.

276. TILBURY (NAVAL REVIEW SERIES). A view on the river at Tilbury. Two small boats with several occupants are in the foreground. A schooner lies at anchor in the middle distance, two tug boats and a large steamer further off to the right. Crowded shipping in the distance. A large building and sheds occupy the river side to the left. The butterfly is to the left.

H. $3\frac{1}{8}$; W. 7.

277. WINDSOR. The town and castle seen across the river. At the lower left side of the plate is a bush, to the right of, and below which, is the butterfly.

This etching is referred to in W. 247.

Height $5\frac{1}{8}$; width $3\frac{3}{4}$.

278. LITTLE PUTNEY, No. 2. A sketch on the Thames. Three barges, one with a mast and folded sail, are in mid-stream; an iron pier extends out from a large house on the right. The bank of the river is thickly wooded.

H. $4\frac{3}{4}$; W. $7\frac{7}{8}$.

Avery Collection.

279. BATTERSEA BRIDGE, No. 3. The bridge, with derricks, etc., is seen from shore to shore; in the foreground, at the left lower corner, is a boat with several figures. The butterfly is at the right, one and three-quarter inches from the bottom.

H. 5; W. $6\frac{7}{8}$.

280. UNDER OLD BATTERSEA BRIDGE. On each side are the wooden piers of the bridge, connected at the top by a few lines. In the distance, a church tower, suspension bridge and some boats. No monogram nor date.

H. $8\frac{6}{16}$; W. $5\frac{5}{16}$.

Avery Collection. Haden Collection.

281. MELON SHOP, HOUNDSDITCH. The inside of a shop seen through a large window. A man is seated looking out, and two women are beside him to the right, one standing and the other sitting. Two women are seated outside. Doorway to the right. The butterfly is on the wall to the left.

There are two states. The first state is before the extra work in the background of the shop and before the alteration in the faces of the four women.

H. 5; W. 7.

282. AFTER THE SALE, HOUNDSDITCH. An empty interior of a stall. Two women and a boy are seated, a third woman wearing a bonnet is standing with arms akimbo. The butterfly is on the left, five-eighths of an inch from the margin.

H. $4\frac{7}{8}$; W. $6\frac{7}{8}$.

283. STEPS, GRAY'S INN. In the foreground children are seated on the ground. A little behind them two boys are playing. At the extreme left is a flight of steps, to the right of which is the butterfly.

H. $2\frac{5}{8}$; W. 7.

284. GRAY'S INN BABIES. A young tree stands in the foreground, near which two children are seated. In the background, the park railings

with houses beyond. The butterfly is to the right of the tree.

H. $5\frac{1}{4}$; W. $3\frac{5}{8}$.

285. GRAY'S INN PLACE. A narrow court closed in by a house covered with ivy. A passage-way gives a view of the opposite side of a square. In the foreground, at the extreme right, a girl holds a child and a boy is standing. The butterfly is on the wall at the left.

H. 5; W. 7.

286. SEATS, GRAY'S INN. A number of girls sit or stand about a large garden seat at the right. Other figures are on a seat further off to the left. Four windows are slightly indicated in the rear. The butterfly is on the extreme right of the plate.

H. $3\frac{1}{8}$; W. 7.

287. EXETER STREET. An open shop with fruit-stands outside, over which is an awning. Three children stand in front of the shop. The butterfly is at the bottom of a bay window to the left.

H. 5; W. $6\frac{7}{8}$.

288. ABBEY JUBILEE. A very slight sketch of a crowd in an interior. The butterfly is at the extreme right, half-way up the plate.

H. $3\frac{7}{8}$; W. $2\frac{5}{8}$.

289. Bird Cages, Drury Lane. A woman with a child in her arms stands under an entry-way, above which are several bird cages. The butterfly is at the left of the entry-way.

H. $5\frac{1}{4}$: w. $3\frac{3}{4}$.

290. The Bucking Horse. A slight sketch of the Wild West arena, with groups of figures in it; the bucking horse in foreground, to the left. The grand stand is at upper left corner. Two figures lean over the rail in lower right corner. The butterfly is below the horse.

H. $3\frac{1}{4}$; w. $7\frac{1}{8}$.

291. Rag Shop—Milman's Row. A short flight of steps, on which three children are seated, leads to the open door of a rag shop, and to an adjoining door, which is closed. The window to the left is covered with drapery and clothing. At the left is a child, a door, and a table with the top turned down, above which is the butterfly.

H. 6; w. 9.

292. Clothes Exchange No. 1. Interior of a building, with glass roof supported by iron columns and arches, in which there are a number of people. The butterfly is at the left, three and one-half inches from the bottom.

H. $8\frac{7}{8}$; w. $5\frac{7}{8}$.

293. CHARING CROSS RAILWAY BRIDGE. A young tree with bare branches rises in the foreground. The bridge is in the middle distance. A suggestion of the Thames embankment is in front of it, and houses in extreme distance. The butterfly is to the left of the tree.

H. $5\frac{1}{4}$; w. $3\frac{3}{4}$.

294. SHAVING AND SHAMPOOING. A shop window, in front of which three women are standing. A passageway to the right. A doorway to the left in which a woman stands. A boy on the sidewalk. A sign, "Shaving and Shampooing," is over the shop. A suggestion of the butterfly is to the left of the doorway.

H. $6\frac{7}{8}$; w. 5.

295. JUBILEE PLACE, CHELSEA. An open space in front of a row of two-story houses, with shops underneath. A lamp-post is on the street corner to the left. The butterfly is on the gable of the house to the left.

H. $6\frac{5}{8}$; w. $8\frac{5}{8}$.

296. JUSTICE WALK, CHELSEA. A row of houses with railings in front. Two open doorways are in the centre and a third on the extreme right. A number of women and children stand or sit about the sidewalk. A sign, "C. W. Brett, Gardener," is on the house to the left. The butterfly is above the sign.

H. $6\frac{1}{2}$; w. $9\frac{1}{2}$.

297. Bird Cages, Chelsea. A shop, the front of which is covered with bird cages to the left. Three figures stand in the doorway of the shop to the right. Above, on a sign, is "W. Jones." The butterfly is in the upper left corner.

H. 6; w. 9.

298. Merton Villa, Chelsea. A long, low house is seen through young trees which cross the middle distance; in the foreground, shrubbery is indicated. In the lower left corner, "To Trix, Merton Villa, Chelsea."

The butterfly is at the left, two and one quarter inches from the top.

H. 6; w. $8\frac{7}{8}$.

299. Little Maunders. The gable of a house with three windows. The butterfly is halfway up the plate, at the extreme left.

H. $3\frac{1}{4}$; w. 2.

300. Custom House. A slight sketch of the London Custom House, in front of which are barges and boats. To the left is the tower in the distance, in front of which is a sloop. Two other sloops are at the extreme left.

H. $3\frac{1}{4}$; w. $7\frac{3}{8}$.

301. Nut Shop, St. James's Place. An open shop, before which a number of baskets are arranged on trestles. A woman is seated inside and three children look into the baskets. Three other children are in front of the door. To the right is another shop with an awning, under which are several figures. The butterfly is toward the extreme left.

H. 5; w. $6\frac{7}{8}$.

302. Old Clothes Shop, No. 2. A man is seated above four steps in a doorway. To the left hangs a lot of old clothes, below which, on the sidewalk, stands a group of children. To the right of the man is a woman in front of another doorway, to the right of which, along the wall, are suspended a portrait, old clothes, etc. The butterfly is $2\frac{5}{8}$ inches from the right, near the top.

H. $3\frac{3}{4}$; w. $6\frac{3}{8}$.

303. Model Stooping. The nude figure of a girl, turned to the left, stooping low. Both hands are engaged in picking up something from the floor. The butterfly is to the left, near the floor.

H. $5\frac{1}{4}$; w. $3\frac{3}{4}$.

304. NUDE FIGURE RECLINING. The full length figure of a woman lying on a couch. Her right hand rests on her breast. On her head is a turban. The butterfly is to the right, on the couch.

H. $7\frac{1}{2}$; W. $10\frac{1}{2}$.

305. BINDING THE HAIR. A nude model standing, the feet not finished. Her hands are arranging her hair. The butterfly is at the left.

H. $5\frac{1}{4}$; W. $3\frac{3}{4}$.

306. THE LITTLE HAT. A half-length figure of a young woman, lightly etched, turned to the right, the face three-quarters to front. She wears a high crowned hat turned up at the back, and slanting over the forehead. The butterfly is slightly indicated half-way up, at the right.

H. $3\frac{7}{8}$; W. $2\frac{5}{8}$.

307. THE LITTLE NURSEMAID. A slight sketch of a tall child, and two small children to the right. No background. The butterfly is at the left.

H. $5\frac{1}{8}$; W. $3\frac{3}{4}$.

308. Baby Pettigrew. Sketch of a young child with long hair, seated. The knees are turned to the left and the head slightly to the right. The feet and hands are unfinished. The butterfly is at the left.

H. $5\frac{1}{4}$; W. $3\frac{7}{8}$.

309. Miss Lenoir. A young woman seated, nearly full length, facing front and looking slightly to right. She wears a fur-trimmed jacket, and a rather high hat canted to the right. The butterfly is to the left.

H. $3\frac{7}{8}$; W. $2\frac{3}{8}$.

310. Swan and Iris. A landscape is seen through the arch of a bridge. In the foreground is an Iris. A swan is rising from the river.

Etched from a sketch in oils by Cecil Lawson, and published as an illustration to a memoir of that artist by Edmund W. Gosse.

H. $5\frac{1}{4}$; W. $3\frac{1}{4}$.

311. Cameo No. 2. A lightly-draped figure of a young mother, wearing a cap, is seated on a couch, bending to the right over a sleeping child. The butterfly is one inch from the top.

H. 7; W. 5.

312. MARBLES. Three boys are playing at marbles in front of a small shop. A child is seated on the doorstep and a woman stands on the sidewalk at the extreme right. The butterfly is to the right of the shop window.

H. $5\frac{1}{4}$; W. $3\frac{3}{4}$.

313. JARDINS DE LUXEMBOURG. A general view of the Luxembourg Gardens. In the foreground two women are seated on a bench and a child in a chair faces them. A tall figure of a lady is in the middle distance, and other figures, some seated and some walking, are scattered further off. The butterfly is on a tub, to the right.

H. $6\frac{7}{8}$; W. $4\frac{7}{8}$.

314. TERRACE, LUXEMBOURG GARDENS. A balustrade crosses the centre, behind which a number of women and children are seated on chairs. The dome of the Pantheon appears above a group of trees. To the left, houses are faintly indicated. The butterfly is in the foreground, to the right.

H. 5; W. 7.

315. BOULEVARD POISSONNIÈRE. Trees occupy both sides of the boulevard. Five men are seated on a double bench to the right, back of which is a row of shops surmounted by a

balcony. A large building with awnings is in the background to the left.

H. $6\frac{1}{8}$; w. 9.

316. Rue Rochefoucault. Five shop fronts. To the right at top—"Rue de A Rochefoucault." Butterfly to the left, between the second and third windows.

H. $5\frac{1}{8}$; w. $8\frac{5}{8}$.

317. Quai de Montebello. A sketch of shop fronts with awnings, over one of which can be seen indistinctly "Fque de Compas." Two women are seated at the left, with a dog at their feet. Other figures are on the right. The butterfly is on the wall over the two women seated.

H. 6; w. 9.

318. Quay, Ostend. In the upper part of the plate several masts rise above the edge of a quay, on which are a number of people. A low building stands to the left. In the foreground are two women. The butterfly is to the left.

H. 5; w. 7.

319. Railway Station, Vovés. A slight sketch indicating a railroad, with signal post. In the distance, to the left, is a windmill. In the foreground a horse and cart with two occupants, and a woman with a wheelbarrow.

H. $5\frac{1}{8}$; w. $8\frac{5}{8}$.

320. RUE DES BONS ENFANTS, TOURS. A narrow street at the end of which is a house showing four stories. A square passage-way with several figures in it, below. The butterfly is at the extreme left of the second story.

H. $5\frac{7}{8}$; W. $3\frac{1}{8}$.

321. HOTEL CROIX BLANCHE, TOURS. View of a court with a tower projecting into it. A man carrying a bucket at the right. Many fowls running about. The butterfly is over the door at the right.

H. 7; W. 5.

322. MARKET-PLACE, TOURS. A market-place in which are groups of women. In the background are houses and an intersecting street. A gabled house and awnings at the left; in the right middle distance is a cart, in front of a door on which is "BYRVI Paris." The butterfly is above the first story of the gabled house at the left.

H. $10\frac{5}{8}$ x W. $5\frac{1}{4}$.

323. HANGMAN'S HOUSE, TOURS. On the steps, in front of a double door, are seated two children. Above the door is elaborate carved work within an arch, the whole surmounted by a gothic top. The butterfly is to the left of the children's heads.

H. $5\frac{5}{16}$; W. $3\frac{7}{8}$.

324. Little Market-Place, Tours. A square with booths and people on each side. In the centre is the entrance to the Halles Centrales. Nearly half-way up the plate, at the extreme right, is the butterfly.

H. 5; w. 7.

325. Cellar Door, Tours. A woman ascends a flight of steps, seen through a doorway on the right. A small balcony is on the left. The butterfly is in the centre of the plate over the door.

H. $5\frac{3}{4}$; w. $3\frac{1}{8}$.

326. Place Daumont. A picturesque street which curves and disappears in the distance to the left, and in which are figures, a wagon, a stand, &c. The house at the left has awnings; on the projecting gable of the third house at the right is "VIEUX."

"Place Daumont" is almost imperceptible in lower left corner.

H. $5\frac{1}{4}$; w. $3\frac{7}{8}$.

327. Chateau. A woman with a child in her arms stands near a tree at the left in the foreground. In the background is a Chateau with a tower. The butterfly is one inch from the right, more than half-way up the plate.

H. $5\frac{5}{16}$; w. $3\frac{13}{16}$.

328. CHATEAU, TOURAINE. A sketch of a building with a high roof and round tower, approached by a long flight of steps at the left. In the foreground is a woman wearing a hat.

This plate has failed in the biting, and there are probably not more than two trial proofs.

H. $5\frac{1}{4}$; W. $3\frac{7}{8}$.

329. DOORWAY, TOURAINE. Two children are seated to the right in front of a door. To the left is a window with shutters thrown open. The butterfly is in the centre near the top.

H. $3\frac{1}{8}$; W. $5\frac{3}{4}$.

330. COURT OF THE MONASTERY OF ST. AUGUSTINE AT BOURGES. Three round arches spring from double pilasters. Under the left one is a doorway leading into a dark interior. A line, with clothes on it, runs from the doorway to the balusters of a staircase to the right. Eight children standing about. The butterfly is to the left of the doorway.

H. 5; W. $8\frac{5}{8}$.

331. HOTEL D'ALLEMENT, BOURGES. A corner of a court. Three steps lead up to a renaissance doorway. A window is above the door, and to the left the ornamental base of an oriel window. A woman carrying a child, and a

little girl stand near a bench. The butterfly is on the wall above the woman and child.

H. $6\frac{1}{2}$; w. $10\frac{1}{2}$.

332. WINDOWS, BOURGES. A slight sketch of two windows, one above the other. The butterfly is at the left, an inch from the top.

H. $5\frac{3}{4}$; w. $3\frac{1}{8}$.

333. WINDOWS OPPOSITE HOTEL, BOURGES. A window at which a woman is working, and a door in a corner of a courtyard. Over the door is a curved balcony, with elliptic supports. A line with clothes hangs above the balcony.

The butterfly is immediately over the door.

H. $5\frac{3}{4}$; w. $3\frac{1}{8}$.

334. CHANCELLERIE, LOCHES. The left side of a street at Loches, in the middle of which is the Chancellerie, a building in the style of Henry II. Women and a dog to the left. A woman and two children in centre, and a boy and barrels to the right. The butterfly is at the right.

H. $10\frac{1}{2}$; w. $6\frac{1}{2}$.

335. MARKET WOMEN, LOCHES. A number of women are seen seated or standing in a market-place. Two turkeys are in the foreground. The butterfly is over a window, at the top of the plate.

H. 4; w. $2\frac{5}{8}$.

336. HOTEL PROMENADE, LOCHES. A courtyard surrounded by quaint low houses with slanting roofs. Three women are standing at the right. The butterfly is on the roof below the chimney in the centre.

H. $2\frac{5}{8}$; W. 4.

337. THEATRE, LOCHES. A slight sketch of the interior of a theatre, the audience seated. In the background is a column and part of a gallery. The butterfly is in the centre, on the gallery.

H. 4; W. $2\frac{5}{8}$.

338. TOUR ST. ANTOINE, LOCHES. A short street with gabled houses; beyond and above them, a belfry or tower with scaffolding around it and a flag flying on top. The butterfly is at the top of the first story of the house on the extreme right.

H. $5\frac{3}{4}$; W. $3\frac{1}{8}$.

339. MARKET-PLACE, LOCHES. A sketch of a group of women under a long awning. The butterfly is on the awning, at the left.

H. 3; W. $5\frac{3}{4}$.

340. RENAISSANCE WINDOW, LOCHES. An elaborate window with a row of flower-pots outside. Underneath is a gateway with arched top. Two women, one holding an umbrella, and a man are in the foreground. The butterfly is to the left of the window.

H. 7; W. 5.

341. CHAPEL DOORWAY, MONTRESOR. Sketch of a renaissance doorway with five steps leading up to it. A child, to the left, holds a basket over her head. The butterfly is in the centre of a blank space to the left of the doorway.

H. 7; W. $4\frac{7}{8}$.

342. CHATEAU, AMBOISE. A terrace leads straight to the Chateau in the distance. The butterfly is at the right, one and one-half inches from the bottom.

H. $3\frac{15}{16}$; W. $2\frac{11}{16}$.

343. CLOCK TOWER, AMBOISE. A street leads up to a high clock tower, through which is an arched roadway. In the foreground a woman carrying a child and holding another by the hand, while a third stands near by, to the right. Other figures are further off, to the left.

The butterfly is at the left, half-way up the plate.

H. 7; W. 5.

344. GATEWAY, CHARTREUSE. A driveway leads up to an imposing entrance, through which is seen a horse and carriage. A peacock is in the foreground. The butterfly is to the left, below the peacock.

H. $5\frac{5}{16}$; W. $3\frac{7}{8}$.

345. UNDER THE CATHEDRAL, BLOIS. Looking down a narrow street terminating at a three-storied house with a slanting roof, above which rises the tower of the Cathedral. The butterfly is on the wall, to the right.

H. $8\frac{1}{2}$; W. 5.

346. A GUILD HOUSE, BRUSSELS. Façade, four stories, with ornamental balcony over the door. Pedestrians passing, and in the foreground a stand, umbrella, etc. The butterfly is on the wall, to the right.

H. 7; W. $2\frac{9}{16}$.

347. GOLD HOUSE, BRUSSELS. A sketch of a narrow house with columns and elaborate front, surmounted by an equestrian statue. The butterfly is at the second story, on the extreme right.

H. 7; W. $2\frac{5}{8}$.

348. BUTLER STREET, BRUSSELS. A two-storied house, with dormer windows on the steep roof and a shop window on the street, adjoins a three-storied house with flat roof. The butterfly is at the extreme right.

H. $5\frac{1}{4}$; W. $3\frac{3}{4}$.

349. HOUSE OF THE SWAN, BRUSSELS. A flight of six steps with hand-rail at the right, leads to an open doorway showing a dark interior, over which is an indication of elaborate ornament, which includes the swan. Above the

entresol is a stone balcony supported by heavy corbels. One child is on the steps. Others are in the street. The butterfly is suggested at the right as part of the railing.

H. 7; w. $2\frac{1}{2}$.

350. Archway, Brussels. A street is seen through an archway. On the left is a shop with the sign "Vandembroeck de Becker, Boulanger 337." Groups of people stand about the street. The butterfly is to the left of the shop window.

H. $4\frac{7}{8}$; w. $8\frac{1}{2}$.

351. Courtyard, Rue P. L. Courier. An arch across the corner supporting an oriel window. A woman at work standing by a window to the left. The butterfly is over the door.

H. $5\frac{3}{4}$; w. $3\frac{1}{8}$.

352. Brussels Children. Several children stand or are seated near a hand-cart filled with baskets containing fruit. A woman looks out from a doorway in the rear. The butterfly is to the left, above the cart.

H. $2\frac{5}{8}$; w. $3\frac{7}{8}$.

353. Street, Brussels. A narrow, busy street of lofty houses, at the end of which is a gabled façade with passageway underneath. A gas lamp projects from a house on the left. The butterfly is on the right, half-way up the plate.

H. $7\frac{1}{4}$; w. $3\frac{1}{4}$.

354. CHATEAU VERNEUIL. The chateau rises above a mass of foliage. A paling crosses the centre and water occupies the foreground. The butterfly is above the roof, to the left.

H. 7; w. 5.

355. CHURCH, AMSTERDAM. A canal with a bridge in the middle distance, to the left of, and behind which, is a row of picturesque buildings, the most prominent feature being the slender spire of a church surmounted by a cock. The butterfly is in the sky to the right of the spire.

H. $8\frac{5}{8}$; w. $5\frac{1}{8}$.

356. THE EMBROIDERED CURTAIN. The lower part of two houses, with large windows in the first story. In one, an elaborate curtain. In the second story, very irregular windows. Many figures in the doorways, on the steps and in the street. A canal in the foreground. Over one doorway to the left "Water te vuur." The butterfly is in the upper left corner.

H. $9\frac{3}{8}$; w. $6\frac{1}{4}$.

357. JEWS' QUARTERS, AMSTERDAM. The lower stories of a row of houses with many windows. Women in the doorways and on the steps. A canal in front, with a boat. The butterfly is in the upper left corner.

H. $5\frac{1}{8}$; w. $8\frac{5}{8}$.

358. THE MILL. The interior of a mill with sacks of grain piled up and a man at work. An open doorway, with view of the flat Dutch country and several windmills in the distance. The butterfly is at the left.

H. $6\frac{1}{4}$; W. $9\frac{3}{8}$.

359. LITTLE NOCTURNE, AMSTERDAM. A bridge, high up on the plate, on which several figures are crossing, leads towards a house at the right. Reflections in the water below.

No butterfly.

This is a very subtle twilight effect.

H. $5\frac{5}{16}$; W. $3\frac{4}{16}$.

360. BOHEMIANS, CORSICA. An old woman to the left and a young girl to the right stand in a doorway. The butterfly is above and slightly to the right of the girl's head.

H. $3\frac{5}{16}$; W. $2\frac{1}{16}$.

361. VENICE. A view of Venice from across the lagoon. In the centre of the plate, in the distance, the Church of the Salute; to the right of it, considerable shipping. At the left, houses and palaces before which, to the left, vessels and fishing boats; in front, posts are scattered about. A boat under sail crosses from right to left, a gondola moves in the opposite direction, and a two-masted

vessel is to the left of the gondola. Two posts are in the immediate foreground, at the right.

This plate is not finished, and was destroyed by Whistler after five or six proofs had been taken. "Given to Theo. Child by Whistler—from T. C. to S. P. A." on back.

H. $7\frac{13}{16}$; w. $11\frac{9}{16}$.

Avery Collection.

362. SEYMOUR STANDING. A boy in Scotch Dress, long curly hair. "JW." in the lower right corner, no background.

H. $3\frac{7}{8}$; w. $2\frac{5}{8}$.

363. OPPOSITE LINDSAY ROW. In the distance, from the left and nearly across the plate, are steamboats, barges, sheds and chimneys; half a span of a bridge at the right; in the foreground a broad river, no banks on either side.

A very rare dry-point, of a misty morning effect.

H. $5\frac{3}{8}$; w. $8\frac{3}{8}$.

Haden Collection.

364. Full-length figure of a lady in hat with feather, facing to right; left hand resting on back of chair.

Dry-point touched with crayon.

H. 9; w. 6.

Haden Collection.

365. Full-length figure of a girl with short hair and large eyes, facing to left. Only the head is worked out. Dry-point.
H. 11; w. 6.
Haden Collection.

366. Twelve sketches of heads, no monogram.
H. 6; w. 9.
Haden Collection.

THE FOLLOWING RARE SUBJECTS HAVE BEEN CONTRIBUTED BY

Mr. Howard Mansfield.

367. Nora Quinn. Full-length sketch of a young woman seated on a bench, turned towards the left and looking towards front. She wears a hat, and her folded hands rest upon her lap. The butterfly is at the left, two-thirds up the plate.

H. 8½; w. 5.

368. The same subject as the Traghetto, W. 156. The ferry is seen at the end of a dark, arched passage, in front of which are three slender trees, one having a support. In the foreground, to the right, the figure of a man slightly sketched in. In the distance, by the canal, a figure of a man seated. A window with lattice work in the wall to the left of the arch. The butterfly is on the wall.

H. 9⅜; w. 11¾.

369. An Eagle. An eagle on the limb of a tree looking to the right. The butterfly is on the left, half-way up the plate.

H. 2½; w. 1¾.

370. Bent head of a woman with long, flowing hair, etched near the top of the plate. Clouded effect of printing on most of the plate.
H. 9; w. 6.

371. Slightly indicated etching of a young woman standing, turned towards the right, with arms akimbo, wearing a dress with flounces. The face is slightly indicated. There is no butterfly.
H. 8½; w. 5.

372. Slightly indicated sketch of a nude woman standing, looking towards the left, with arms by her side. The legs are scarcely indicated below the knees. There is no butterfly.
H. 8½; w. 5.

ADDITIONAL STATES NOT DESCRIBED BY WEDMORE

W 25. READING BY LAMPLIGHT. The second state of the plate is re-worked in dry-point. The shadow above the arc of light from the lamp is completely covered by vertical dry-point lines. The nose of the reader is now turned up instead of being straight. The shadow under the jaw is strengthened, the form of the shadow behind the chair is changed and covered with upright and oblique dry-point lines. The upright lines on the exterior of the cup, the cross lines on the exterior of the saucer, leaving the spaces clear, the patterns on the inverted bowl which supports the lamp, and the cross hatching in the arc of light opposite to and above the book, have all been removed.

W 48. BECQUET. In the early impressions the remains of a former plate which looks like foul biting are plainly seen at the extreme lower edge and at the extreme right and left upper edge.

In the later impressions this is removed

W 52. WHISTLER. In the second state, the hat, which in the first state is almost white at the left, is now darkened with dry-point lines, as is the brim in front.

Avery Collection. Haden Collection.

W 83. WEARY. There are a very few rich proofs before "Whistler 63".

Haden Collection. Avery Collection.

W 85. CHELSEA BRIDGE AND CHURCH. There is a trial proof drawn upon in charcoal.

In the first state, the outline of the sail on the boat is a delicate line and differs slightly in form from the second state. All the work is more open than in the second state, and spots of foul biting are in the lower right corner of the plate.

Avery Collection.

W 95. ELINOR LEYLAND. There is a trial proof before the monogram, and before the background was carried out by vertical dry-point lines to the left edge of the plate.

Howard Mansfield Collection.

W 96. FLORENCE LEYLAND. Second state. The background is continued to the left edge of the plate. "I am Flo," at the left, two-thirds up the plate.

W 163. San Biaggio. There is a proof in which the space on the right side of the archway, just above the figures reclining and those on the boat, is almost without lines.

The lines on the shaded top of the arch are even, and the perspective of the arch not so well expressed as in the later impressions.

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